



LOUIS CONRATH



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PAPILLONS.











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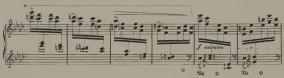
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This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically. By CHARLES KUNKEL.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

What Some of the Great Pianists and Pedagogues of the World Say:

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XAVIER SCHARWENKA, the world-renowned Planist, Composer and Director of the Scharwenka Conservatory of Music, New York.

Mr. Charles Kunkel,

Most Honored Sirs-Accept my encerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great Interest, and wish the same universal recognition and success, With the highest esteem, XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Planist and Composer, Director of "The Penn" College of Music, Philadelphia.

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Planist and Composer, of Chicago.

r Charles Kunket

My Dear Mr. Kunkel:--Tour "Pinno Pedal Method" is as comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations. I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the public to the public of the various problems presented.

I congratulate you on your eminent success in this work, and will most earnessily recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

cerety yours, EMIL LIEBLI

I. D. FOULON, the renowned Musical Critic.

As ever, your friend, I. D. FOULON.

 H. HAHW, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel:--Your book of Pedal Studies embodies and presents in a most concise and tangithe form, recognised principles for the proper use of the Pedal as applied to modern planforts playing. It will sarving prove a missionary for good in many a field, and should certainly be in the hands of every aspring teacher, student and amount. With beet without are, cordially works.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

The second seco

ery truly, ERNEST R. KROEGER.

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